THE Journal OF THE AER

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IN THIS ISSUE:

September, 1946 *Volume VI, Number 1*

RADIO IN EGYPT AND THE OWI
by Luella Hoskins. 4

MINUS A RUDDER
by Ellen F. Boyer 6

TEACHING BY TELLING A GOOD STORY
by Philip Eisenberg and Oscar Katz 7

OTHER FEATURES: WHO? WHAT? WHERE? WHEN? inside front cover. THE PRESIDENTS PAGE, page 2. EDITORIAL, page 3. COMING EVENTS, page 8. EVENTS IN REVIEW, page 9. IDEA EXCHANGE, page 10. RADIO WORKSHOPS, page 11. REVIEWS, page 12. A WHO'S WHO OF OUR OFFICERS, inside back cover.

THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

WNEW, New York, began a series of broadcasts of grand opera with an all-Negro cast on July 14.

Ralph W. Stettle has been discharged from the Navy and is now director of radio, Louisiana State University.

Eleanor Hansen, Girls Polytechnic school, Portland, Oregon, is the new AER reporter for the Northwest Pacific Region.

The National Association of Educational Broadcasters will meet in East Lansing, Michigan, September 30 and October 1.

Walter E. James, special assistant to the chairman, FCC, was recently advanced to the post of assistant to the General Counsel.

Irvin S. Stewart, former FCC member, and later director of the Committee on Scientific Aids to Learning, was elected recently to the post of president, University of West Virginia.

The FCC, during the first half of 1946, has granted construction permits for 213 new stations in the regular broadcast band. This brings the total number of such stations to an all-time high of 1,215.

A Communication Center was established at the University of North Carolina in the Fall of 1945. It is part of the General Extension Division and its director is Earl Wynn. The Center includes radio, audio-visual aids, still and motion picture photography, graphic arts, and television.

M. R. Klein was appointed in early summer to the post of sales manager of Optron, Inc., 223 West Erie St., Chicago 10. Mr. Klein was formerly director of visual education in the Cleveland public schools and, more recently, directed visual education activities and sales promotion for the Dayton Acme Company, Cincinnati.

Station WRUL will soon be on the air again with six hours of educational broadcasts beamed by short wave to various parts of the world and sponsored by Harvard, Massachusetts Institute of Technology, Princeton, Brown, Columbia, and Yale. During the war all broadcasts from the station were presented by the Department of State.

The Central Office of the AER has received a supply of the book, *Tune In for Education*, by Frank Ernest Hill. Any AER member desiring to secure a copy may do so by sending a written request, accompanied by six cents in postage, to the Association for Education by Radio, 228 N. La Salle Street, Room 701, Chicago 1, Illinois.

Report commercial station projects—From time to time there are reports of exceptionally meritorious activities being conducted by educational directors of commercial radio stations. Such activities might well serve as ideas for others. Individual members are requested to send word of worthy projects to Dr. William B. Levenson, Station WBOE, Cleveland, Ohio, who is chairman of a committee appointed to review such projects.

Grant Union high school and technical college, North Sacramento, California, has been granted a construction permit for a new FM station on 90.5 megacycles.

The Ohio School of the Air was heard during 1945-46 by nearly one-third of the school children of Ohio, according to the recently issued annual report.

Reverend Everett C. Parker, New York, was appointed in May to serve as director of religion for the United Nations Project of the National Broadcasting Company.

Richard B. Hull, program director, WOI, Iowa State College, Ames, was promoted recently to the station directorship. He succeeds W. I. Griffith who held the post for 21 years. Mr. Griffith continues on the college faculty with the rank of associate professor of radio education.

Education for the Atomic Age is the theme of American Education Week, November 10-16. Scripts and recordings appropriate to this year's observance have been prepared. Interested AER members should write the National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C., for further information about them.

Children's records—This year, so it is reported, more than 27 million records for children will be pressed. This is in contrast to the 2 million platters distributed five years ago. It is hoped that educators will avail themselves of this opportunity to bring to their students well-known stories dramatized in a professional manner.

Copies of an instructive and interesting poster depicting the objectives we hope to reach in our postwar world are being mailed to all AER members. Additional copies for display in schools, libraries, or other places may be secured free from General Mills, Inc., 400 Fourth Street South, Minneapolis 15, Minnesota.

K. L. Dragoo was named in July as program director of KALW, San Francisco public schools, after an absence of three years as a member of the armed forces in the Southwest Pacific. Major Dragoo was commanding officer of the GHQ special mobile communications battalion which handled all communications for General MacArthur's staff during the New Guinea and Philippine campaigns.

Worth Kramer, prominent in the broadcasting industry, is the new program director of Station WJR, Detroit. During the war, Mr. Kramer served as a communications officer in the Navy. Previously he had served for a number of years as program director of Station WGAR, Cleveland, in which capacity he originated *Wings Over Jordan*. Later he devoted full time to the concert, radio, and recording work of CBS. Before entering the Navy, Mr. Kramer was general manager of Station WGKV, Charleston, West Virginia.

The School Broadcast Conference is to be held in Chicago October 21-23. Headquarters will be in Hotel Continental.

School District Number 4, Eugene, Oregon, has received a construction permit for a new FM station on 90.1 megacycles.

Albert N. Williams has an interesting article which tells briefly the story of the American Broadcasting Company and some of its people in the June 22, 1946, issue of *The Saturday Review of Literature*.

Ken R. Dyke, until recently chief of civil information and education with the rank of Brigadier General on the staff of General MacArthur, will assume the post of vice president and director of broadcast standards and practices of the NBC on September 2.

NATIONAL OFFICERS

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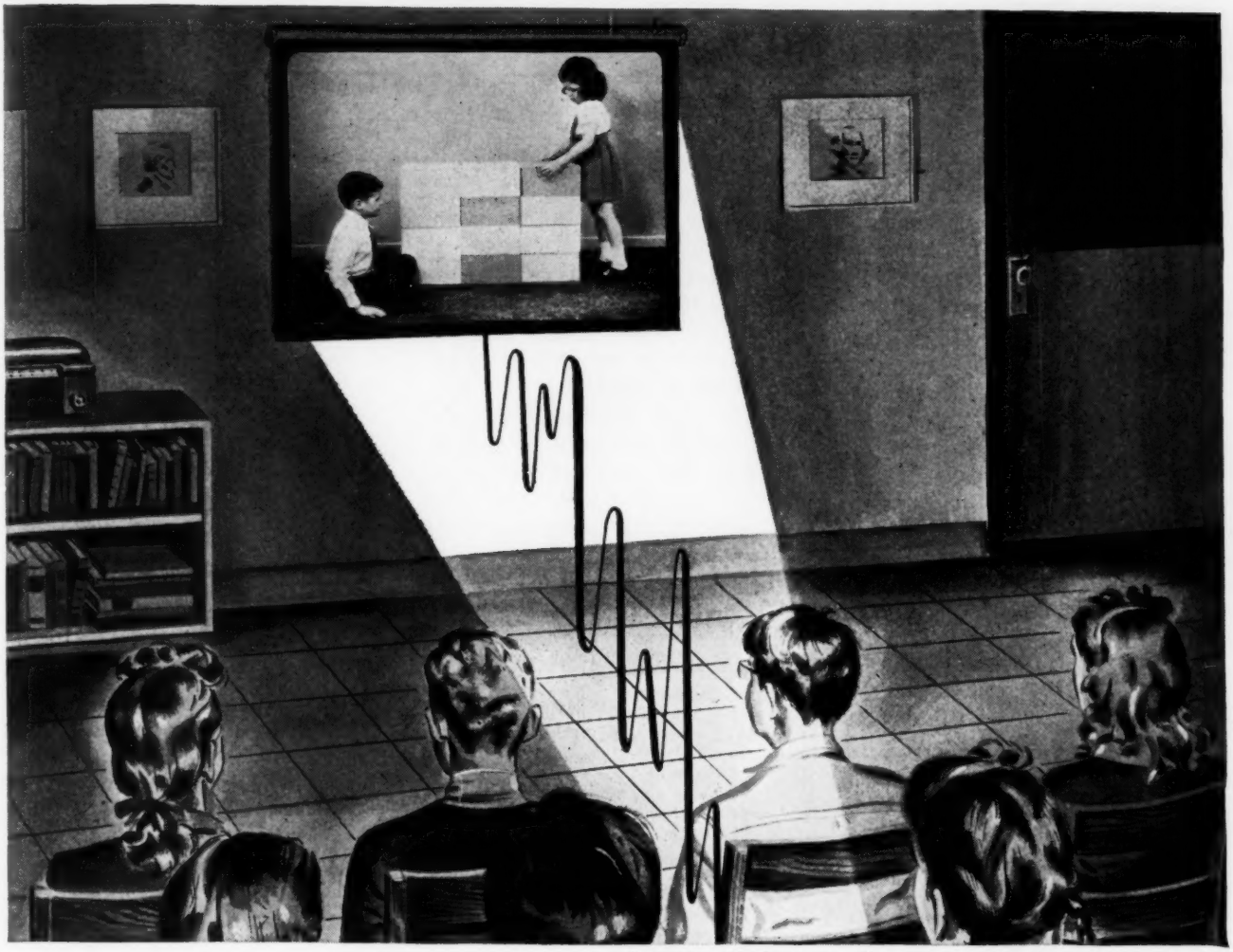

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The President's Page

AS I ASSUME THE PRESIDENCY of the Association I do so with a feeling of deep responsibility. First of all, I am aware that the AER is "growing up" and that a sincere tribute should be paid those who have led us during these five years. The goals of the organization have been well outlined and the ground work carefully laid.

The postwar era finds us in a critical period. Never has the AER had such an opportunity to aid its members and never have the members had a greater challenge to leadership. Together we can accomplish much. We are grateful that among our members those who have had wide experience with all types of broadcasting and utilization are ready to share these experiences with us. We are grateful, too, that during the recent war many of our members undertook and accomplished tasks unbelievable five years ago. The personal accounts of some of these experiences will be published in the *Journal*. Day after day we hear of new contributions to the field of radio by AER members. Without our organization we might well be unaware of these contributions and so not profit by them.

Recently, I enjoyed Judith C. Waller's new book, *Radio, the Fifth Estate*, which fully lived up to what Dr. James Rowland Angell said in his Foreword —" . . . a lucid and well balanced presentation of a highly complex agency which crucially affects the lives of almost the entire population." I listened to a transcription of Hazel Kenyon Markel's excellent program, *Youth Takes a Stand*, selected by the President's Famine Emergency Committee to be distributed throughout the country. I rejoiced that added honor had come to Harold Kent, and although regretting his departure, I look forward to welcoming many new members of the AER in Hawaii. I learned that R. S. Lambert of CBC is to serve as counsellor in the media of mass communication, attached to UNESCO.

Almost daily inquiries have come to my desk regarding equipment for FM, our plans for radio for "shut-ins," for new techniques of classroom utilization, and, in addition, there have been bulletins outlining the work of teachers who were spending hundreds of hours during the summer studying all aspects of radio in summer workshops.

This week I spent much time re-reading the back issues of the *AER Journal*. Article after article showed the willingness of members to share their experiences. This is especially important to those who are unable to attend the semi-annual conferences.

Looking over the list of writers, I was surprised at the lack of contributions from those principally interested in the utilization of radio in the classroom. I re-read what Marguerite Fleming of Columbus, Ohio, said in an article in the *AER Journal*, October, 1943.

> When it comes to publicizing our own activities, we teachers are notoriously lax. Call it professional modesty, good taste, or just indifference, the fact still remains that not only is the public pitifully uninformed about what goes on at school, but teachers are equally ignorant about what goes on in other schools all over the country . . . We must find time to get our ideas on paper. We want to know how radio programs and recordings are used in the classroom.

All this leads to the hope that we may adopt this slogan for the coming year: "Let's Share What We Have." Send your contribution to our faithful editor, Dr. Tracy F. Tyler. Ask questions about your problems. Tell us how FM is spreading in your community. And more than this, share your AER with your friends. See that they enjoy the benefits of membership.

On this completion of five years of the AER, we might well ask ourselves, "What Do I Expect From the AER?" but immediately in all fairness we should inquire, "What Can the AER Expect From Me?"

Each member has a right to expect much from the AER. The Association is pledged to promote and encourage the wide and wise use of radio; to realize the needs of members whether their interests lie in "broadcasting" or in "listening"; to help organize local, state, and regional groups wherein members may exchange ideas and work out pertinent problems.

On the other hand, the AER should expect each member to promote the cause of radio in his community, to offer suggestions and criticisms to the officers. Ours is a long-range program. I keep remembering the advice of Dr. Lyman Bryson, CBS, who counsels us to "take measures to promote the things that are important as well as those that are urgent."

It is important that we learn to use this powerful medium as effectively as possible. It is important that we take an active part in radio today. It is important that we work for the best in broadcasting, but also that we promote effective use of it with young and adult citizens. As Charles A. Siepmann says,

> Like other instruments of power, radio is there to use and the outcome of its use depends on the integrity and purpose of those who control it, on the power of response of those who listen.

The AER gave evidence of much progress at the annual business meeting at Columbus, Ohio, May 2, 1946. Reports of committees showed earnest research and proposals for activities on the following projects during the coming year were recommended:

[1] A Year Book to be completed by May, 1947.
[2] Promotion of institutional memberships —a facsimile of certification is to be published in the *AER Journal*.
[3] The question of affiliations with other organizations.
[4] AER representation in Washington.
[5] Acknowledgment of outstanding contributions in the field of educational radio.
[6] Information on equipment — especially for those interested in FM.
[7] Adoption of changes in our constitution, relating to local, state, and national election procedures and organizational details of local and state chapters.
[8] Revision of advertising rates in the *Journal*.
[9] Continuance of our *Journal* under the able direction of Dr. Tracy F. Tyler, University of Minnesota, Editor, and George Jennings, Chicago Radio Council, Business Manager.
[10] Increased interest in our professional undergraduate radio fraternity.
[11] Establishment of a greater number of local, state, and regional conferences in various sections of the country.

All these matters are under way and reports of accomplishments will be given at the semi-annual business meeting to be held in conjunction with the Chicago Radio Conference in October. Plan to attend the conference in person; send in your pet utilization procedure to George Jennings, Chicago Radio Council, before October 1; and keep us informed of the radio happenings in your area. — KATHLEEN N. LARDIE.

SEPTEMBER, 1946 AER JOURNAL VOLUME 6, NUMBER 1

TRACY F. TYLER, Editor VIRGINIA S. TYLER, Assistant to the Editor GEORGE JENNINGS, Business Manager

The First Five Years

THE AER JOURNAL is now five years old, and with the current issue the present Editor begins his third year of service. Looking through the seventeen issues which have appeared during the writer's tenure no doubt brings some satisfaction to every AER member.

Volume IV consisted of eight issues totalling 108 pages in addition to the four cover pages of each issue. Volume V was increased to nine issues and 140 pages plus covers. A comparison of the September, 1944, issue with that of May, 1946, provides even more convincing evidence of progress. But the increased service that has been achieved in the past five years is better appreciated by comparing the eight-page issue of September, 1941, [Volume I, Number 1] with the one you are now reading. However, there is still much room for improvement and it is to be hoped that Volume VI which begins with this issue will surpass in every respect all that has been done in the previous five years.

Members must help—In his first editorial [September, 1944] the writer challenged every member to cooperate through supplying the Editor with accounts of his experiences in the use of radio for educational purposes, with information on important developments, with personal items, and with all other data which might prove valuable to the reader. He wishes to take this opportunity to express appreciation for the help he has received from some members and urges them to continue and others to join them in lending assistance.

Expand school use—The Editor also deplored the relatively small percentage of teachers who were making use of radio and urged every AER member to do his part in raising that percentage drastically and rapidly. There are no precise figures to reveal whether school use of radio throughout the nation as a whole has increased or decreased during the two years which have passed. But the attendance at the Institute for Education by Radio in Columbus, May 3-6, which far exceeded all previous figures, suggests a rapidly expanding interest in the field. Recent surveys in Minnesota indicate that school use of radio has increased during the war years. Are there available data secured recently in other states?

Summer achievements—Much has happened in the radio education field since the May issue went to press in late March in order to reach Columbus by Institute time. CBS presented the outstanding documentary, "Operation Crossroads"; Petrillo defied the government by deliberately breaking the recently enacted statute which was framed in an effort to curb his activities; FM stations, upon moving to the higher frequencies, found that they had few listeners because prewar sets did not include the new FM band and few postwar receivers can receive FM at all; Philadelphia has demonstrated that the public appreciates integrity in the servicing of radio sets as witness the public acclaim recently when the fourteen-year-old Philadelphia Radio Service Men's Association was awarded a coveted Pennsylvania State charter.

Ever since the FCC issued its so-called "Blue Book," *Public Service Responsibility of Broadcast Licensees,* this document has been the subject of heated discussion in the newspapers, in periodicals, in conferences, and on the radio. After discussions at the Columbus Institute it was apparent that a majority of those in attendance favored the FCC's position.

Judge Thurman Arnold delivered a talk on CBS, June 1, in which he applauded the FCC report and answered the unwarranted attack made on the report two weeks earlier by the chairman of the Republican National Committee. Comparing radio to a community-owned meeting house, Judge Arnold concluded: "It is up to the intelligent radio listeners of America to see to it that private advertising interests do not get the power to take over our great town meeting house of the air." A copy of Judge Arnold's address, which appeared in the *Congressional Record,* June 5, 1946, may be secured from the American Civil Liberties Union, 170 Fifth Avenue, New York 10.

The American Civil Liberties Union approved the FCC report in a pamphlet issued in July which listed the objections raised by the industry and provided answers which the ACLU stated "make out a clear case in support of the Commission's regulations in the public interest."

The August *Atlantic Monthly* includes an article, "Whose Radio?" by Edward M. Brecher, who served for five years on the FCC staff. Mr. Brecher points out that the FCC has not injected impractical theories but has turned "to the accumulated wisdom of the broadcasting industry itself for the four yardsticks with which it proposes to measure public interest." No AER member should miss reading the Brecher article.

Have you seen?—How did you spend the summer? A year ago the Editor stressed the importance of the summer period for catching up on professional reading. Those who did read may have seen Judith C. Waller's *Radio, the Fifth Estate.* They may have studied *Radio Drama Production* by Rome and Walter Krulevitch. They may even have discovered *BBC War Report,* edited by Desmond Hawkins, aided by Donald Boyd, Frank Gillard, and Chester Wilmot. All three have been accorded favorable reviews. Educational periodicals continued to publish many articles of interest to radio educators. The writer, for example, wrote "Radio Equipment for Every School!" which appeared in the May *Phi Delta Kappan.* Did you see it?—TRACY F. TYLER.

Radio in Egypt and the OWI

Many AER members served in various capacities during the recent war. Several of them have been invited to share their experiences with the rest of us. In this issue we present the first report, that of Luella Hoskins, formerly chief, Radio Section, Public Information Service, North Atlantic Area, American Red Cross. Miss Hoskins discusses her experiences while serving with OWI in Egypt.—THE EDITOR.

WHEN MY APPOINTMENT to the Radio Bureau, Outpost Division, Program Section, Overseas Branch, Office of War Information, New York, came through in June, 1943, I learned with considerable astonishment that I was to work with the Arabs, the Persians, and the Turks! With my modest background in program planning, script editing, and production, I had felt a certain amount of self-confidence in undertaking an OWI assignment, but to be confronted with the task of applying these qualifications to interpreting directives for radio audiences in the Middle East, was a problem I had not anticipated. Fortunately, however, the Arabs, the Persians, and the Turks spoke English fluently, all materials had to be translated into English, and the OWI reference library was full of volumes on the past, present, and future of the Middle East.

The Radio Program Section of the Outpost Division in New York planned, wrote, edited, and usually transcribed series of talks, interviews, dramatizations, or musical selections with commentary, for shipment to OWI outposts overseas. These offices abroad then tried to place the material on local stations in their regions. It was my job to participate in the organization, to do the editing and the preliminary "control" of programs which might be of interest to listeners in Syria, the Lebanon, Egypt, Iraq, Iran, Turkey.

After discussion with the chief of the Arabic, Turkish, or Persian "desks" as to the subject matter and format of a series of programs, I worked out details of the scripts with the writer. Usually the scripts were written first in the language of the country for which the series was intended and then literally translated into an English version which I edited and checked for general policy. Then the programs were prepared for final control and for production. After each program was transcribed, the "desk" and I auditioned it. Yes, I, too, auditioned the programs! A fluff or a mis-cue, dead air, or awkward fade, poor timing, sloppy diction, or too-rapid reading, are, I discovered, just as easy to catch in the tongues of the Middle East as they are in English.

Among the series we prepared were programs telling of the war production activities of the United States and its Allies, and later of the United Nations, of the cultural and scientific achievements and progress of our country. Others dealt with the careers in the United States of emigrants from the Middle East. One series was devoted to the biographies of and quotations from the works of poets from Syria and the Lebanon who were living and working in the United States. Occasionally a program celebrated an impending holiday or important event in a Middle East country, and we would all hope and pray that the transcription would be shipped on a fast convoy and be put on a ship that would escape a torpedo attack.

When I was offered the opportunity to go to the OWI outpost in Cairo I made my decision without hesitation, but sometimes looking back now upon the experience, especially the potentially hazardous trip, I wonder at my temerity. I think of my first hop—a 24-hour jump from Miami to Natal in a C 54-A [cargo plane] loaded with tires and airplane parts and vital materials bound for China. I remember the miles of jungle, looking like an immense pot of boiling broccoli, the very-wet-wide ocean, the very-dry-dreary deserts, the army cots and cold water faucets in some of the out-of-the-way airports en route. And yet the whole flight was one of the smoothest I have ever taken, the ATC crews and ground personnel were most helpful, and airport accommodations were adequate [it wasn't a luxury cruise anyway!].Then again I remember the sandstorms, the devastating heat of the Cairo summer—eight months long—the freezing cold of Cairo offices, houses, and theaters in the winter. But when finally I recall, however, the wonderful sunshine, the very clear, very blue sky, the flowers, the charming people I met, and the challenge of the job to be done, I say I'd do it again and most willingly!

The activities of the OWI in Cairo, Egypt, included the distribution of printed and recorded and filmed materials prepared in and shipped from the States. Others were the planning, the writing and editing, broadcasting and printing of materials in Cairo of special interest to the Middle East. For Egypt we issued daily press releases, not of spot news but on general issues and over-all war-operations.

When I arrived in Egypt in March, 1944, El Alamein was a crisis of the considerable past. It was obvious that the issues at stake on the costly battlefields of Cassino and Bessarabia, in the jungles near Imphal, in the task force operations against Palau, were rarely the topic of conversation that spring, under the gay umbrellas at Groppi's garden café in Cairo. The main objectives of our office, therefore, and of our offices in Beirut and Baghdad, were not only to tell of life and times in the United States, but also to call attention to the fact that a do-or-die struggle was still on the agenda, that the fate of the Middle East as well as of the Allies still hung in the balance, and that the threat of catastrophe was very nearly as acute as though the Germans were still bombing Alexandria.

The radio department to which I was assigned, first as program supervisor and later as acting chief, had several functions. One of these was the organizing and writing of a weekly news commentary based on statements regarding current affairs made by American personalities: the late President Roosevelt, members of the Cabinet or of the Congress, and other officials, both civilian and military. In addition to offering for broadcasting the programs transcribed in New York for the Middle East, we had on hand for distribution other transcriptions, mostly of music series, with English and French commentary, and scripts to be

adapted for local audiences. During the visits of delegations from the Middle East to the United States, we made arrangements for remote pick-ups, or off-the-line recordings of reports or greetings sent by these delegates to their countries.

The Egyptian State Broadcasting [sic] usually called the ESB, was the only radio outlet available in Egypt, with stations in Cairo and Alexandria. Program policies and plans were determined by a board composed of Egyptian and British representatives, whose chairman was the general manager appointed by the Marconi Wireless Company. The broadcasting schedule was shared by two "services"—the Arabic and the European—the latter including both English and French programs.

The European service was very willing to use our transcriptions because of a wide appreciation for western music in Egypt and because next to Arabic, French is spoken more than any other language. The problem of scheduling our programs on the Arabic service was another matter. For one thing, many of the transcribed programs prepared in the States were unsatisfactory in Egypt because, according to officials of the Arabic service, the dialect of the participants in these programs was too often Syrian rather than Egyptian! Another factor involved was the limited studio facilities and personnel available at the station for presenting dramatic programs, although the Arabic staff of ESB adapted and produced with considerable éclat several half-hour health dramas we supplied which had been prepared originally by the CIAA for broadcasting to South American countries. A third problem was the lack of an adequate radio staff in our own OWI office, but I shall speak of that later.

On the positive side of our relations with the Arabic service were a willingness to cooperate and an enthusiastic interest in broadcasting the American "story." The weekly commentary which I prepared was translated into Arabic and was the only commentary by a "foreign" nation heard on the ESB. The Arabic service recorded and broadcast all speeches piped from the United States to Egypt by Middle East delegates and distinguished visitors.

From the standpoint of the over-all service rendered by the OWI in Egypt, I should like to think we did an effective job. Certainly our reference library was very popular; our releases, publications, and posters were generally acclaimed; and the radio programs were well received. It is my opinion, however, that the printed word was to whoever, somewhere, determined our Middle East policy of operation, far more important than the spoken word. Although in the sixteen months I spent in Cairo, there was never an idle moment.

The radio section when I arrived consisted of the chief, plus a secretary and a technical assistant, both of whom were shared with another department. This situation obtained until the chief returned to the States and I became acting chief. Then the secretary became full time, but shortly thereafter the technician was assigned to another office; so for nearly eight months there were only two of us, except for a file clerk hired for about six weeks to help catalog our record and transcription library. The press and publication bureaus, however, including research and translation staff, numbered at least thirty people, both American and local personnel. The radio department was able rarely to get beyond the distribution-and-paper-work stage, and except for the weekly commentary it was impossible to edit or adapt more than a few of the scripts in our file, much less write originals for use by local broadcasters. We were offered the opportunity by the ESB to prepare programs, not only for the Arabic service, but also for the European; but the pressure of administrative detail did not permit it.

KATHLEEN N. LARDIE, *the new President of the Association. She is supervisor, Department of Radio Education, Detroit public schools.*

Many thousands of Egyptians cannot read or write, and although it is true that the audience we were particularly interested in reaching was literate, I feel that we should have made greater efforts through broadcasting to reach a much larger percentage of the population. It is true, also, that many radios were out of order and there were no replacements; many people were not only unable financially to buy radios but also to pay the license fee. In dozens of crowded cafés, however, in Cairo, and I am sure in many other towns in Egypt, radios blared in Arabic until late at night. I tried to remind myself constantly that radio is but one, and usually a supplementary medium of communication. I was aware that the doctors, lawyers, merchants, and chiefs in Egypt who read our booklets and pamphlets and the releases which appeared in the daily papers probably had as little time to listen to the radio as had their opposite numbers in the United States, and that the printed material we issued could be clipped and filed. On the other hand, realizing how much more effectively radio can convey certain kinds of information and attitudes than can other media, I felt that our department deserved a far greater budget than was allotted to it.

Let those who will, say my complaint stems from my own "vested interest" in radio, or to my being a "frustrated bureaucrat!" What I prefer to think, however, is that my gripe derives from the consciousness that through our failure to place a sufficient emphasis on broadcasting, we did not serve as widely nor as effectively as we might have certain interests and needs of the Egyptian community. It would have been well worth the expense.

In order not to conclude on this negative note, I should just like to reiterate what I indicated above: that considering all factors involved, the Egypt division of OWI conducted a truly "topflight" operation and I consider it a privilege to have been assigned to the staff. I hope someday to go back to catch up on my sightseeing!—LUELLA HOSKINS.

Minus a Rudder

When my class assignments appeared last semester, I found listed among them a class of 11B English which includes Shakespeare. I was torn between delight and indolence. In the past ten years I had happened to draw 11B only twice before, so that my lazy instincts almost got the better of me. I considered asking a teacher who had a 10B class at the same period to make a trade. Yet I really wanted to teach Shakespeare. I argued pro and con with myself. Investigation of the personnel of the class brought to light the fact that fourteen out of twenty-seven had failed the previous semester. I checked the total number of failures in 11B to find that there had been only thirty-nine in the entire building. I protested to the "powers that be" against the percentage of failure in my section as there were seven other sections. I complained that Fate had been unkind. The outlook was black, but I could not quite give in to the idea of running away from a responsibility that had come my way. I decided to stop wasting energy, to accept the challenge, and to roll up my sleeves and pitch in.

Although I was not quite sure where I was going to start, I checked the pupils on their knowledge of mythology. We soon found ourselves up to our elbows in paste making posters bearing ads of Venus pencils, Diana corsets, and Mercury from the florists' association trademark. There appeared Mercury cars, motors, and shoes; Argo peaches, pears, peas, starch, and cornstarch; Zeus buses; Minerva yarn; Vulcan golf clubs; Apollo roofing; Mars candy; Neptune sardines; Cupid, and Pluto, the dog. Yes, and even Pluto water! Some mixture! I was reminded of the witches' cauldron.

The principal gave me the green light as to discarding almost entirely the English literature text. We started on Broadway with the current shows. The theatre sections of *Life* and *Time*, and the department, "Seeing Things," from *The Saturday Review of Literature* were timely in their discussions and illustrations of *Yankee Doodle*, *Hamlet* and other Broadway hits. The class dragged in reams of material all of which we mounted on posters until my classroom looked like a dime store. We discussed *Show Boat*, *Pygmalion*, *The Magnificent Yankee*, *O Mistress Mine*, *Lute Song*, and *Harvey*. Some of the class made definite contributions to these discussions since they saw Joe E. Brown in *Harvey* during Christmas vacation. I planned to back into Shakespeare through *G. I. Hamlet* as one of the girls in the class had seen Maurice Evans' performance when she had visited her brother in an Army camp in the East the previous summer. The class was perking a bit.

After a conference with Marguerite Fleming, our expert radio and dramatics teacher, who furnished us with copies of FREC's Listing Service — a nine-page guide to radio programs — we started listening regularly, on February 3, to the Theatre Guild on the Air. We heard the following plays and stars:

Prologue to Glory	Zachary Scott
On Borrowed Time	Walter Huston
The Second Man The Show-Off Dead End	Alfred Lunt
The Barker	Pat O'Brien
The Masque of Kings	Ray Milland and Sir Cedric Hardwicke
I Remember Mama	Mady Christians and Oscar Homolka
Strange Interlude	Lynn Fontanne
Seven Keys to Baldpate	Walter Pidgeon
Green Pastures	Juano Hernandez and the Hall Johnson Choir
Mary, Mary, Quite Contrary	Gertrude Lawrence

Theatre Guild through U. S. Steel, its sponsor, sent us its weekly advance news releases, as well as an attractive program of each show for each pupil. These the youngsters treasured, and they got a big kick out of opening every package of them when it arrived from Broadway. We listened also to *Thunderhead* with Roddy McDowell, *A Tale of Two Cities* starring Ronald Coleman, and *On Borrowed Time*, starring Lionel Barrymore on Lux Radio Theatre. It was interesting to compare Barrymore's interpretation with that of Huston. We favored Barrymore. Radio further aided us by the stellar performance of *Romeo and Juliet* on Textron Theatre by Helen Hayes and Maurice Evans. We have a recording of this artistically done program for class use only when we study the tragedies. We also heard Helen Hayes in *Mary of Scotland* and *Another Language*.

We found ourselves plunging into Shakespeare earlier than we had planned, when locally the Masquers of Capital University presented *A Midsummer Night's Dream*. High school pupils were invited to attend the dress rehearsal as guests of the university's speech department. I scraped around and found bargain copies of *The Dream*, *As You Like It*, and *The Taming of the Shrew*. We timed the reading of *The Dream* so that we would finish a day or two in advance of our theatre party. We studied the musical background of the play. One of our music directors, Ruth Lippincott, presented a review concert of Mendelssohn's music on the Victrola after we attended the performance. Later we were again guests of a local college, St. Mary's of the Springs, at its dress rehearsal of *Twelfth Night*, and of St. Charles at its rehearsal of *Julius Caesar*. We attended also the outdoor performance, June 1, of *As You Like It* by the Browning dramatic group at Ohio State. On display in my classroom were sets of stills from the movies, *Thunderhead* and *The Dream*. We also had *Thunderhead* at our noon movie hour, as well as *As You Like It* and *Romeo and Juliet*. We used records of *Hamlet* and *Macbeth* when we read those plays. I ordered from New York the Pocket Book Edition of the *Five Tragedies* which includes *Hamlet*, *Romeo and Juliet*, *Macbeth*, *King Lear*, and *Othello*. This miniature edition contains a fascinating introduction to each play by John Masefield and an invaluable summary of each play by acts. All in all it is the biggest little bargain I have ever seen.

Our dramatics department played into our hands by presenting the historic morality play, *Everyman*, at the Lenten meeting of South Side Young People. The background music was furnished by our high school choir. Since the dramatics department was planning to give *The Yellow Jacket* as its spring play the director and thirty-five students made a dash for New York one week-

end to see *Lute Song*. One of their number reviewed it for our class upon their return.

We were delighted when we were fortunate enough to have a chance to attend book reviews of *Spin a Silver Dollar* and *David, the King* by their authors, Alberta Hannum and Gladys Schmitt, respectively. One of our most interesting days was spent in the perusal of John Mason Brown's clever description in *The Review* of his nine-year-old son's reactions to Maurice Evans' *Hamlet*. That article called *Disney and the Dane* was a real inspiration to my high school pupils, and especially to the teacher. I have never had so much fun teaching a class before, but I have never toiled so hard.

Fired with interest and enthusiasm one day right in class I impulsively but solemnly vowed that I would fly to New York for Easter vacation in order to see *Hamlet*. I secured hotel accommodations. I received tickets for five shows — *Pygmalion, Show Boat, O Mistress Mine, The Magnificent Yankee,* and *Harvey*, but my ticket to *Hamlet* did not come with the others. Twice I wrote to the theatre airmail. No reply! I wired. Still no answer!! I sent registered letters to both Michael Todd and Maurice Evans. Finally on the Ides of March, a letter arrived from none other than Maurice Evans himself saying that the company would go on tour April 6. The class and the teacher were thrilled to death. We held a fourth theatre party on May 22. *G. I. Hamlet* came to us! — ELLEN F. BOYER, South high school, Columbus, Ohio.

Teaching by Telling a Good Story

WHEN CHILDREN LISTEN to the radio, they want entertainment, such as drama. The educator who broadcasts programs for children realizes this. But to tell a good story, as well as to teach a lesson, may take more than a cast of characters, an orchestra, and a sound-effects man. What does it take?

Three studies recently conducted by the Program Analysis Division of the CBS Research Department offer an answer. In groups of ten, 232 children, attending the fifth through eighth grades of the New York City School System, participated in these studies. Each child listened to one of three broadcasts in Columbia's "American School of the Air" series. The children's reactions were measured by the Lazarsfeld-Stanton Program Analyzer, a device which enables them to indicate approval and disapproval during each second of a broadcast. In this technique, each child is given a green and a red pushbutton. He is told to press the green button when he likes what he hears, the red button when he dislikes what he hears, and to press neither when he is indifferent. These reactions are recorded on a polygraph tape.

The test procedure has two other phrases. Each child fills in a questionnaire designed to elicit a picture of his attitude to the program as a whole. Then a psychologist interviews each child in the group to discover his reasons for approval or disapproval.

The three "American School of the Air" broadcasts tested were dramatizations. "Q-Boat" dealt with the exploits of a merchant vessel sent to destroy Nazi ships blockading an Allied munitions convoy. "Insect Killers" dramatized Dr. Ross' experiments which led to the discovery of the cause of malaria. The third broadcast, "Peer Gynt," featured Grieg's music in a condensed dramatization of Ibsen's play.

What did the children tell us about drama? Their approval, disapproval, and indifference responses were converted into attitude scores for each of the three shows as follows:

Q-Boat	1.15
Insect Killers	1.15
Peer Gynt	.75

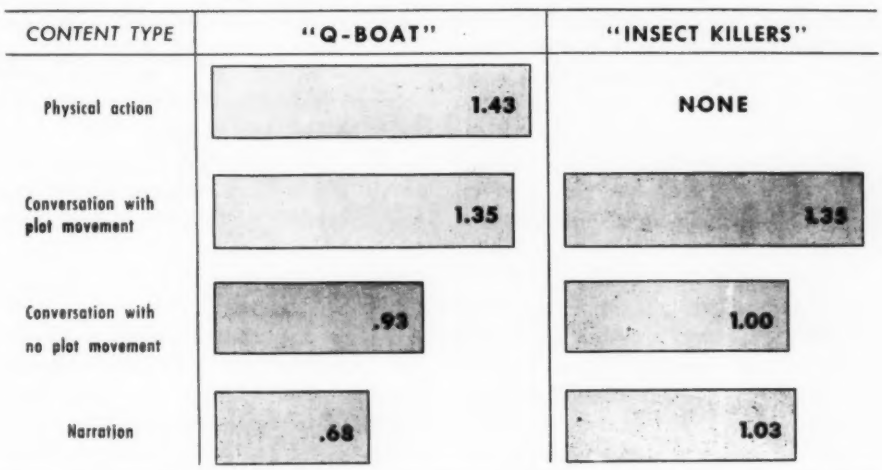
The score achieved by "Q-Boat" and "Insect Killers" indicates a very favorable response when compared with the reactions of children to other radio programs tested, while "Peer Gynt's" score is relatively poor.

What made "Q-Boat" and "Insect Killers" more successful than "Peer Gynt?" An analysis of the three scripts as well as the children's reactions shows that the two dramas which were preferred were better unified structurally, depicted characters with whom children could identify themselves, and contained greater dramatic conflict than the "Peer Gynt" broadcast. Let us elaborate on these three aspects.

Structural Unity — "Peer Gynt" lost in dramatic intensity because it tried to include too much in its brief thirty minutes on the air. The story covered the span from Peer's youth to his death, the scenes shifted to many parts of the world, and the action was interrupted by long musical passages. "Insect Killers" also covered a fairly long period in a man's life, but the unifying element of Dr. Ross' singleness of purpose compensated for this deficiency. Of the three, "Q-Boat" had the best structural unity: not only was there a unity of purpose, but the ac-

Figure 1

CHILDREN'S REACTIONS TO DIFFERENT PROGRAM CONTENT
(PROGRAM ANALYZER ATTITUDE SCORES)



tion took place in a single setting within a brief time span.

Identification with Character — The main characters in both "Q-Boat" and "Insect Killers" were portrayed sympathetically. The listeners could put themselves in the place of the hero. The children felt that the officers of "Q-Boat" were brave, gallant, courageous men whom they could hero-worship. They considered Dr. Ross persevering, intelligent, and even daring. On the other hand, they pictured Peer Gynt selfish and mean. Consequently, they were unmoved by his suffering and misfortunes and could not become personally involved in the story.

Dramatic Conflict — In "Q-Boat," the conflict between the Allies and the Nazis ran through the broadcast from beginning to end. In "Insect Killers," the conflict was Dr. Ross' struggle against the unknown. But no single dramatic conflict emerged in the radio version of "Peer Gynt."

In short, if a dramatization is to appeal to children, it must contain unity of time, place, and purpose, a sympathetic main character, and sharp dramatic conflict.

It is perhaps trite to say that in drama, dramatic conflict is essential. Without clear-cut and readily discernible conflict children will find little interest in a story. Since this is so, let us consider what more we can learn from the children about dramatic conflict.

"Q-Boat" is a blood-and-thunder story, while "Insect Killers" portrays the struggle of man against the unknown, a more intellectual story. Yet the children liked the two programs equally well. Apparently the experiences of a scientist tracking down the cause of a disease can be as exciting to young listeners as the story of a crew attacking Nazis and shooting guns. Therefore, the educator can present a wide variety of educational material without losing appeal, as long as he depicts a sharp struggle between forces; he is not limited to physical struggle.

Furthermore, just having conflict is not enough. It must be emphasized and brought to the fore throughout the entire broadcast. A more detailed analysis of "Q-Boat" and "Insect Killers" will illustrate this point.

Three types of action were distinguished in both programs: [a] *Physical action,* the dramatization of a physical struggle, such as a scene in which the "Q-Boat" raids the Nazi submarine; [b] *Conversation with plot movement,* as for example, a scene in which the skipper and the second officer of the "Q-Boat" read their orders and discover they are to go on a dangerous mission; and [c] *Conversation with no plot movement,* generally consisting of scenes in which characters discuss topics which are only tangentially related to the plot.

The attitude scores for the three types of action and for the narrative passages in both programs are charted in Figure 1.

Notice that when the plot moves forward, whether through action or conversation, the children are absorbed in the story. But when the plot is not carried forward, their interest drops markedly. It seems to make little difference whether the plot is moving forward by physical action or by conversation, as long as it keeps going.

An examination of the narrative passages of both broadcasts leads to a similar conclusion. While both broadcasts contained approximately the same amount of narration, the narration in "Insect Killers" tended to continue the plot movement. The narrative portions in "Q-Boat" actually halted the story through discussions and explanations. As can be seen in Figure 1, the narration which continued the plot action was much better liked.

It seems reasonably certain, then, that continuous plot movement, which constantly heightens the dramatic conflict, is another must for radio dramatization.

Incidentally Figure 1 also corroborates a point made earlier. It shows that the shooting type of conflict is not the only type which will hold children's interest. Note that in the more intellectual "Insect Killers," conversation with plot movement rates just as well as the same kind of content in the more robust "Q-Boat" story. Once more, it seems certain that children can be interested in relatively intellectual content, provided there is suspense development and the action continuously moves forward.

Everything said so far points to one precept: tell a good story. The principles which have emerged from these analyses are generally accepted as stock-in-trade by any good dramatist, whether he is writing for children or adults. But in educational programs, an additional consideration is ever-present. The educator must also teach.

But in his efforts to teach, he sometimes loses sight of the drama. He stops the story to have one of the characters or the narrator teach a lesson in an expository manner. But we have seen that when he does this, it boomerangs. The children lose interest and the educator does not succeed in teaching.

Whatever lesson he wants to teach should be presented as an integral part of the plot action. This makes for better radio. It also results in better education, since experiments have shown that this creates a far more vivid impression which is both more meaningful to the listener and is retained longer. In short, to teach by telling a good story, the educator should leave his classroom manner behind when he enters the radio studio.—PHILIP EISENBERG and OSCAR KATZ, Columbia Broadcasting System.

Coming Events

WTOP-DC Workshop

The WTOP-CBS Radio Workshop, conducted in cooperation with the District of Columbia Schools, begins September 3 and continues through September 13. Instruction during the nine-day period will be given from 9:00 to 12:00 each morning at Wilson Teachers' College. A series of interesting extra-curricular activities has been planned for the afternoons.

There are to be beginning and advanced classes in script and production, classes in elementary and secondary utilization, as well as general sessions. Arrangements have been made to grant undergraduate credit for those who complete the work satisfactorily and wish it. The registration fee for the Workshop is $7.50.

Faculty members and guest lecturers as announced by Mrs. Hazel Kenyon Markel, director, Community Service and Education, WTOP-CBS, are

Edward R. Murrow, Dr. Lyman Bryson, Dr. William B. Levenson, Mrs. Frances Farmer Wilder, Mrs. Dorothy Lewis, Mrs. Kathleen N. Lardie, Gloria Chandler, and Mrs. Gertrude G. Broderick.

Stephens College Conference

Stephens College, Columbia, Missouri, and the Stephens College Radio Advisory Committee will sponsor a radio conference October 28, 29, 30. This conference will be devoted exclusively to the problem of radio education and radio broadcasting in junior and senior colleges.

Objectives of the conference are: [1] to focus the attention of college people on the importance of radio in modern life; [2] to serve as a clearinghouse for objectives, courses, and methods of instruction in radio; and [3] to stimulate a more wide-spread use of the facilities of radio by junior and senior colleges. To date 160 individuals from educational institutions and from the radio industry have contributed program ideas.

The conference program committee consists of: Judith C. Waller, NBC; Inez Richardson, Stanford University; Dr. I. Keith Tyler, Ohio State University; Kenneth G. Bartlett, Syracuse University; and Dr. W. W. Charters, Stephens College. — HALE AARNES, chairman, Radio Department, Stephens College.

Events in Review

Sixteenth Radio Institute

The Sixteenth Institute for Education by Radio, held May 3-6 in Columbus, Ohio, was the best attended and most valuable of this entire series of radio education conferences which began in 1930.

The May *AER Journal* devoted some space to the Institute program. Too much time has now elapsed to make necessary or practical a detailed story about the program itself. *Education on the Air, 1946* — the actual proceedings of the Institute — will be coming off the press within the next few months and it will provide the complete account of what transpired.

Recently, Dr. I. Keith Tyler, Institute director, made available an alphabetical list of all registrants at the Sixteenth Institute. Cursory inspection reveals that the list does not contain the names of every person who attended the Institute. But it does list an amazing total of 1,150 registrants.

The writer, out of curiosity, arranged for an unofficial tabulation of the registrants by states. This revealed a total of 519 from Ohio — 357, or slightly more than two-thirds of whom, were from Columbus. New York furnished the next largest delegation, 173. There were 55 from the District of Columbia and 53 from Illinois. Five were from Canada, 2 from Argentina, and 1 from England. There were only 12 states with no registrants — Arizona, Florida, Idaho, Mississippi, Nevada, New Hampshire, New Mexico, North Dakota, Rhode Island, Utah, Vermont, and Wyoming. Table 1 reveals the complete tabulation of registrants by states.

TABLE 1
GEOGRAPHICAL LOCATION
COLUMBUS INSTITUTE REGISTRANTS

Alabama	6	Nebraska	9
Arizona	0	Nevada	0
Arkansas	1	New Hampshire	0
California	11	New Jersey	6
Colorado	6	New Mexico	0
Connecticut	4	New York	173
Delaware	1	North Carolina	4
Dist. of Col.	55	North Dakota	0
Florida	0	Ohio	519
Georgia	7	Oklahoma	5
Idaho	0	Oregon	5
Illinois	53	Pennsylvania	34
Indiana	26	Rhode Island	0
Iowa	15	South Carolina	2
Kansas	6	South Dakota	3
Kentucky	7	Tennessee	5
Louisiana	1	Texas	12
Maine	1	Utah	0
Maryland	9	Vermont	0
Massachusetts	12	Virginia	7
Michigan	47	Washington	2
Minnesota	23	West Virginia	14
Mississippi	0	Wisconsin	15
Missouri	35	Wyoming	0
Montana	1	TOTAL, U. S.	1142

FOREIGN: Argentina 2, Canada 5, England 1

GRAND TOTAL REGISTRANTS 1150

A tabulation was made also of the occupational connection reported by each registrant. The largest group, 281, revealed a college or university connection. Station representatives were next with 227. Schools were represented by 142; various organizations by 133. Table 2 reveals these and other groups as tabulated.

Perhaps a number of conclusions could be drawn from the tabulations which appear in Tables 1 and 2. The writer would like to call attention to two which appear to be especially significent: [1] The Institute for Education by Radio is a thoroughly national affair, with 36 states and the District of Columbia represented, 27 of them by 5 or more registrants. Columbus did not provide a disproportionate number of registrants [31 per cent]; nor did Ohio including Columbus [45 per cent]. There was an important international flavor revealed by 16 foreign representatives, 8 of whom gave current residences as outside of the United States. [2] The Institute was well balanced between education, the radio industry, organizations, and government agencies. — TRACY F. TYLER.

TABLE 2
OCCUPATIONAL CONNECTION
COLUMBUS INSTITUTE REGISTRANTS

Colleges [including stations owned by them]	281
Commercial radio stations	227
Schools [elementary and high]	142
Organizations	133
Industry	67
Networks	65
Government agencies	52
Newspapers [publishers, writers, etc.]	51
Wives	30
State Departments of Education	22
Foreign representatives	16
Students	2
Others [not classified]	31
Not designated	31
TOTAL REGISTRANTS	1150

Transcription Exchange

An international exchange of transcribed school broadcast programs between the Canadian Broadcasting Corporation and school broadcasting authorities in the United States was discussed at an informal luncheon meeting held May 6 in Columbus, Ohio. The meeting, which occurred during the Institute for Education by Radio, was convened at the suggestion of R. S. Lambert, supervisor of educational broadcasts, CBC. It brought together a group of persons from both countries who are directly interested in setting up such an international exchange.

The group proposed the preparation of a series of twenty-six, fifteen-minute school broadcasts, half to come from Canada and half from various sections of the United States. These would deal with historical and descriptive aspects of Canadian or American life. They would be presented in dramatized form and aimed at the level of grades six through nine. The programs would be placed on transcriptions and made

available for use as part of the school broadcast program of educational stations or for educational authorities sponsoring school broadcasts.

On June 25, a committee of AER members — R. S. Lambert and Charles Delafield of CBC; Dr. I. Keith Tyler, AER past president; Dr. Franklin Dunham, U. S. Office of Education; Mark Haas and Bourke, WJR; Barbara McFarland and Wells Ritchie, CKLW — met with AER President Kathleen N. Lardie in Detroit to arrange details of the series.

Several members of the AER have pledged their cooperation in preparing one of the series of programs highlighting their area. Complete plans for the series will be announced at the AER meeting to be held in Chicago in October.

Kent Goes to Honolulu

Harold W. Kent resigned his post as director, Radio Council and Station WBEZ, Chicago public schools, and left for Honolulu August 1 to assume the presidency of the Kamehameha schools. The institution to which Mr. Kent comes as the new head is probably the most heavily endowed private school in the world and has been devoted to the education of Hawaiian-blooded youth since 1884. The school occupies a prominent five-hundred-acre campus astride one of the great ridges that overlooks Honolulu from Diamond Head to Pearl Harbor.

During the war, President Kent was a member of the General Staff Corps in Washington, in the office of the Chief of Staff, and was in direct charge of the War Department's plans for Universal Military Training. Prior to his discharge he attained the rank of colonel. On entering the service he was commissioned a captain and acted as director, Editorial Section, under Colonel Ed. M. Kirby, chief, Radio Branch, Bureau of Public Relations, War Department. He was awarded the Army Commendation Ribbon and the Legion of Merit.

Previous to entering the military service Mr. Kent had founded the Radio Council of the Chicago public schools and laid the ground work for the installation of Station WBEZ. He was also the leading figure in the organization of the School Broadcast Conference. He was one of the founders and president for the first three years of the AER. He has served as member of the National Board of Consultants of the CBS American School of the Air and of a similar board for NBC's University of the Air.

The Kent family will remain in Evanston, Illinois, until later in the fall.

George Jennings, at present assistant director, Radio Council and station WBEZ, is slated to succeed President Kent as director.

Lambert to UNESCO

The Canadian Broadcasting Corporation has granted a special leave of absence to R. S. Lambert, supervisor of school broadcasts for the CBC, so that he may serve as counsellor in the media of mass communication, attached to the United Nations Educational, Scientific, and Cultural Organization.

Mr. Lambert's absence will extend to approximately four months, during which time he will assist in the survey of radio, films, and the press that is being made throughout the United Nations for submission at the first meeting of UNESCO to be held in Paris in November.

Mr. Lambert, who has been with the CBC since 1939, has a long record of service in the fields of education, radio, and journalism. Born in England and a graduate of Oxford, he is the author of numerous books and monographs on sociological subjects. Shortly after joining the British Broadcasting Corporation, in 1928, he became a founder and first editor of *The Listener*, BBC's internationally known literary weekly. In 1939 Mr. Lambert came to Canada as educational advisor to the CBC, and was soon widely known to Canadian listeners through his wartime program, *Old Country Mail*.

In 1942, he arranged the first series of CBC's national school broadcasts, which have since become an established part of the classroom teaching in Canadian schools.

Idea Exchange

KUOM and Polio

For the rest of the day
Stay tuned our way,
It's KUOM for Kids!

During the recent outbreak of poliomyelitis in the Twin Cities area, KUOM, the University of Minnesota station, turned over a complete new leaf in its schedule within a few hours and began a unique service of broadcasting. "KUOM for Kids" carried a schedule of programs, stories, games, and music, designed to keep youngsters occupied during the voluntary house quarantine requested by Mayor Hubert Humphrey of Minneapolis.

"KUOM for Kids" met with the immediate approval and appreciation of Twin City listeners, and response to this type of broadcasting was most generous. Within a few hours after KUOM began its first programs to help mothers keep children entertained during the epidemic, offers of talent, children's music, and program suggestions flooded the station.

The programs were planned with varying age-groups in mind, and were of a variety to please almost any listening interest. Typical of one day's broadcasting during this epidemic is the following schedule:

10:30-10:45—Bertha St. Bernard O'Malley [dramatized story play]
10:45-11:00 — Home Hi-Lights [hints for mothers and children]
11:45-12:15—Children's Music [*Jack and the Bean Stalk* with the Great Gildersleeve]
1:15-1:30—Story Book Time [*The Selfish Giant* with Frederick March]
2:15-2:30—Rhyme Time [poetry for children, with Allis Rice]
2:30-3:00—Children's Concert ["The Whimsical Toy Shop"]
3:00-3:15—Fun at Home [games for children, with Betty Girling]
3:30-4:00—Cinderella [dramatized children's story play]
4:00-4:30—American Folk Music for Children, with Jack Stanley
4:30-5:00—Alice in Wonderland, with the Children's Professor [presented by a University of Minnesota professor who wished to remain anonymous]
5:00-5:15—Art for Children [Kenn Barry and Betty Maurstad help you draw pictures to music. Best pictures submitted will be framed by the University Art Gallery]
5:30-5:45—Books Bring Adventure ["Captain Kidd's Cow"]
7:00-7:15—Uncle Ray and the Funnies [George Grim, Twin City columnist and radio artist]

"KUOM for Kids" represents the University Station's interest in public service broadcasting, and the recognition on its part that an educational station may be particularly functional in many similar specific instances where it can serve best the public interest, convenience, and necessity. "KUOM for

Kids" represents, also, the special interest and talents of Betty Girling, director, Minnesota School of the Air, whose work in children's programs is well-known in radio circles. Kenn Barry, newly appointed program director of KUOM, and Miss Girling deserve congratulations on this worthy project.—RUTH E. SWANSON, production manager, KUOM.

Radio Workshops

Philadelphia

During the past summer, Westinghouse Station KYW hospitably opened its doors once again to the teachers of the public, parochial, and private schools of Philadelphia and conducted its fourth Annual Summer Radio Workshop.

From nine to three every day from June 27 to July 31 the teachers went to school and learned the techniques of radio production, acting, and script writing, and had the opportunity to learn at first hand all about the American system of broadcasting.

As in other years, the workshop was under the combined directorship of Gordon Hawkins, program and educational director, Westinghouse Stations; "Colonel Bill" Gallaher, educational director, KYW; and Gertrude Golden, district superintendent, Philadelphia public schools. Consultants included the five radio assistants of the public schools, Kathryn Bovaird, Ruth Doerr Brierley, Warren E. Kay, Ruth Weir Miller, and Gertrude Novokovsky. Four courses were offered this year:

The organization of Radio Workshops placed special emphasis on production techniques in their application to both professional and in-school needs. Members of this class had the opportunity to apply what they learned in a weekly broadcast in which the workshoppers presented a dramatic show, cast entirely from and sometimes written by workshop members.

General Orientation in Radio presented outstanding personalities in the fields of radio or radio-education. Lectures covered the broad phases of the radio industry or the applications of radio to educational uses. Memorable among the guests were Sterling Fisher and Doris Corwith, NBC; Robert MacDougall, WAAT,, Newark; Franklin Dunham and Gertrude Broderick, U. S. Office of Education; Kenneth Bartlett, Syracuse University; and John A. Holman, Westinghouse Stratovision.

Script Writing for Radio was presented by Gordon Hawkins, well-known as a script writer as well as an executive of Westinghouse. In this course emphasis was placed on an evaluation of script material, and on the structure and writing of the radio drama, as well as on training in writing news copy and commercial announcements.

Utilization and Evaluation of Radio included the study of the principles and techniques of preparation, classroom listening, and follow-up. Demonstrations of the use of educational programs in all grade levels in several subject fields were given with the aid of transcriptions.

As a result of the KYW Summer Workshop designed "for the further enrichment of educational opportunities for the youth of Philadelphia through the teaching and utilization of radio" some forty teachers and principals go back to their schools convinced that radio is a "must" in the modern school. Each workshopper has learned what an effective teaching tool radio can be. He has also a profound respect for American radio, for its achievements in the past, and its potentialities in the future. He realizes now that he too has a responsibility, a contribution to make to American radio. Certainly the youngsters of the schools of Philadelphia will profit by the enthusiasm of KYW's graduates.

In addition to the adult workshop, both KYW and WIP offered workshops for boys and girls of junior and senior high school age. Here the youngsters learned how to write and produce for radio, how to speak effectively, and as a result of their training, they acquired an appreciation of radio as a form of art and literature. Together with the members of the adult group, the young people are resolved to go back to their schools and organize radio clubs. Mr. Hawkins and Miss Golden both feel sure that the workshop will have tangible results in the schools next year. The training which the teachers have had will enable them to use radio in the classroom to bring about more vitalized teaching; techniques of radio will be applied to the classroom situation; and radio workshops and clubs in the school will give training to boys and girls so that they can participate in the regular school broadcasts of the Philadelphia Board of Education.

"The cause of education by radio will be furthered in the Philadelphia area by our mutual enterprise," was the hope expressed by J. B. Conley, manager, Westinghouse Radio Stations, Inc. That the KYW Summer Workshop has made an outstanding contribution to the cause of education by radio in Philadelphia appears probable from the enthusiastic participation of the members of the workshop in the summer activities of 1946. The months which lie ahead will constitute the testing time. — RUTH WEIR MILLER.

Washington, D. C.

The WTOP-Catholic University annual Radio Writers Workshop opened July 1 and continued through August 10.

Sponsored jointly by the CBS Washington outlet and the University's Department of Speech and Drama, this year's Workshop presented lectures on radio script writing, production, and radio news by top-flight experts in radio.

Professor Leo Brady, Catholic University, author of the play on which the screen production, *Brother Orchid*, was based, conducted the course in advanced script writing, while Professor Allen Schneider, director of the Broadway production, *Lute Song*, instructed in elementary script writing.

From the staff of WTOP-CBS, Director of Community Service and Education Hazel Kenyon Markel, was responsible for the classes in radio orientation, and Producer-Director Edwin Halbert presented lectures on radio production. Radio news was taught by CBS newsman Gunnar Back with special lectures by Chief of the CBS Washington News Bureau Eric Sevareid and newsmen Larry Lesueur and Winston Burdett.

Classroom lectures were held on the

University campus with laboratory hours spent at WTOP and other local radio studios.

St. Louis

One hundred thirty-six St. Louis teachers and principals enrolled in a two-week radio workshop, sponsored June 17 through 28, by Radio Station KMOX and the St. Louis public schools. Lectures and demonstrations on the fundamentals of radio, techniques of script writing, arrangement of music, and production of broadcasts were presented by 22 KMOX staff members.

The daily utilization sessions, organized by the Division of Audio-Visual Education, represented a sharing of practical experience in classroom radio by 32 teachers and principals. Featured in these sessions were discussions, films, demonstrations with students, exhibits of follow-up activities, and examples of creative use of audio equipment.

One teacher summarized the benefits derived from this radio workshop experience in these words:

"The St. Louis Radio Workshop offered teachers the opportunity of professional advice on script writing, production, sound effects, content evaluation, and voice analysis.

"It afforded an exchange of utilization ideas by demonstrating and exhibiting materials that were actual outgrowths of radio programs heard in St. Louis classrooms.

"It aroused greater interest in radio as a means of enriching and enlivening the curriculum and brought together a group with a common interest—educators ready and eager to extend the field of education by radio.

"By means of two weeks of stimulating study, teachers gained insight into the art and business of the radio industry, an understanding which is necessary if schools wish to promote intelligent radio appreciation in American youth."—DOROTHY BLACKWELL, assistant director, Division of Audio-Visual Education, St. Louis public schools.

Atlanta

With the cooperation of the four Atlanta radio stations and all the major networks, an unusual experiment in radio education was carried on at Emory University, July 8-12.

More than 100 school teachers, attending a summer workshop in education, took part in a unique radio seminar, featuring lectures, demonstrations and live broadcasts by station and network staffs.

Participating in the workshop, which was organized by Professor Floyd Baskette, of Emory's journalism division, were Robert B. Hudson, CBS director of education; Dr. C. R. Strother, director of the speech clinic at the State University of Iowa; and Leonard Reinsch, general manager of the Cox stations in Dayton, Atlanta, and Miami, and radio advisor to President Truman.

Basic aim of the program was to bring home to public school teachers the importance of radio as a tool in education. Secondarily, station executives felt that the workshop would be a valuable public relations measure.

Almost every phase of station operation, programming, and production was studied, with WSB general manager John Outler speaking on public service; WAA's Charles Smithgall on special production problems; WGST's John Fulton on live broadcasts to schools; and WATL's Para Lee Brock on forums, roundtables, and the like.

Walter Bell, director of audio-visual education for Atlanta public schools, discussed radio as a tool in education from the standpoint of the school administrator. The program was climaxed with a series of live broadcasts in which the teacher-students saw the practical application of the theories they had heard discussed.—BRADFORD ANSLEY.

Reviews

Radio Drama Production: A Handbook. By Walter Krulevitch and Rome C. Krulevitch. New York 16: Rinehart and Company. 1946. vi + 330 pp. $2.75.

This practical and thorough book has been prepared with the workshop director rather than the professional producer in mind. It is the outgrowth of substantial teaching background in the field of radio and highly successful experience in producing top flight educational programs. Despite the effort of the authors to provide a guide for the non-professional, there is much in *Radio Drama Production* which will be helpful both to the experienced producer and to the actor.

This book is not, as are so many "handbooks," primarily a compilation of scripts put together without plan or design. The introductory portion of the book is devoted to a discussion of radio direction, and here the Krulevitchs display not only a comprehensive understanding of the medium, but their understanding of everyday psychology as well. This reviewer can think of a number of occasions on which unpleasantness and difficulty with professional as well as amateur actors and actresses might have been avoided had the authors' excellent advice been followed.

The audition material, the acting exercises, and the other "Production Exercises" have been skillfully prepared and will provide convenient and highly practical material for the workshop director or the instructor who has had little professional experience. The four radio plays included in the volume provide script material which will be of value to many teachers. The scripts are well done, but since most workshop directors already have similar collections at their disposal, this is not the most significant part of the volume.

The appendix, in which the authors include suggestions for handling auditions, material dealing with sound effects, plus amusing and practical sketches of studio sign language by William Harley, will be of as much interest to the careful reader as will the body of the book.

The work is not so conventional that it adds nothing new to the literature in the field: It is systematic and was written with a real understanding of the problems actually faced in the classroom workshop—not what a producer with a million dollar budget *thinks* those problems are.—E. W. ZIEBARTH.

Radio, the Fifth Estate. By Judith C. Waller. Boston: Houghton Mifflin Company. 1946. xiv + 483 pp. $3.40.

Radio, in the short space of twenty-five years, has become so complex a business that the average layman has little conception of the number and nature of the varied activities required to provide him with the programs which he takes largely for granted. Radio, as a profession, has become glamourized in the minds of many young people; yet few of them are sufficiently familiar with the requirements of various phases of the industry to decide whether radio would be a wise vocational choice. Many young people—in high school, in the colleges and universities—have already made tentative plans to enter some field of radio and need adequate orientation in its other phases. Large numbers of laymen are eager to understand radio better—to secure a sound background of knowledge in this field which has become so much a part of their everyday lives.

Radio, the Fifth Estate, is just the book for all three of these groups. Furthermore, it grew out of Miss Waller's experience with the NBC Institutes and, because of this

rigorous tryout, it is able to provide for any radio institute or workshop the necessary subjectmatter for the survey course which is an essential "must" for all entrants upon study of that sort.

The book contains sections on "The Structure of Broadcasting"; "Programming"; "The Public Service Program"; "The Sales Organization"; "The Audience"; "Servicing the Program"; "Engineering"; and "Educational Broadcasting." Between the covers of a single volume it would be impossible to more than outline each of these sections. But a careful reading of the book reveals the soundness of the information and the critical judgment which was used in its selection. The Appendix contains a glossary of radio terms and abbreviations; a classified, but not annotated, bibliography; and an index.

One of the first things which favorably impressed this reviewer was the accuracy with which the world systems of broadcasting were described in Chapter 1. Whereas newspapers and magazines seldom give a correct picture of the differences between broadcasting in the United States, in the British Commonwealth of Nations, and in the rest of the world, Miss Waller's treatment leaves no room for criticism.

The teacher may feel that an insufficient amount of space [49 pages] has been devoted to educational broadcasting. He may regret that so important a development in educational broadcasting as the college radio workshop has been tossed off in less than three pages, two pages of which were quoted from other sources. However, much more detailed information of these types is available elsewhere. He may note the inconsistencies in the omission of or use of the titles "Mr." or "Dr." Such discrepancies, however, all too frequent though they may be, do not affect the authenticity of the contents but are only evidences of careless editing and inadequate checking.

This reviewer read the book with great interest. He found it an excellent work—authentic and adequate. It satisfies a real need. To his knowledge, no other similar volume has been made available to serve the purpose for which *Radio, the Fifth Estate* was published. He extends his congratulations to the author and to those who assisted her in the writing of the material and predicts that the book will achieve a wide acceptance in the educational world.—TRACY F. TYLER.

Unfinished Business in American Education. By John K. Norton and Eugene S. Lawler. Washington, D. C.: National Education Association and American Council on Education. 1946. 64 pp. $1.00.

This impressive brochure provides an inventory of public school expenditures in the United States. With the help of well reproduced photographs and a series of graphs accompanied by statistics, it sharply stresses the need for more and better education in this country. There is a denial of the "myth" that we have equal opportunity; the booklet shows what poor salary and equipment provisions rural schools in general make; it is demonstrated that where $4,115 a year per classroom unit is spent on a favored group, this group includes only 10 per cent of our school systems. The conclusion is reached that those who need the most get the least. Six states are selected for salutory contrasts: New York with Mississippi, California with North Dakota, Utah with Illinois. But striking statistics are provided for all the states. The booklet is excellent ammunition.—MAX J. HERZBERG.

A "Who's Who" of Our Officers

TO SOME AER MEMBERS, the official family may be only a list of names. Actually, these people are making important contributions in the radio education field; their biographies are impressive.

In accordance with suggestions which have come from the membership, successive issues of the *AER Journal* will include brief sketches of each of the present officers. This month we present the president and first vice president.

Kathleen N. Lardie, AER president, is a native of Detroit. She began in 1936 as a script writer, completing five programs a week. After six months she enrolled for the summer of 1936 in the first New York University Radio Workshop. There she studied script writing, acting, production, and evaluation.

Mrs. Lardie's teaching has ranged from grades one to nine, chiefly in the fields of English and speech, and she has also taught a university class in English. She has been an assistant principal in both elementary and intermediate schools in Detroit. Her chief interest, however, was auditorium work. Her experience with speech students, plus seven years as violinist in the school orchestra, furnished a practical background for radio.

Since 1936, Mrs. Lardie has devoted full time to radio—writing, producing, and evaluating programs presented by the Detroit public schools, meeting with executives of Detroit's radio stations, and consulting with teachers of radio in the schools. She is director of Detroit's Saturday Radio Workshop for students, adviser to local PTAs, and an instructor at Wayne University.

Our president has not limited her work and experiences to Detroit during the past ten years. In 1937 she visited European stations and spent some time observing school broadcasts and television programs at the BBC in London. During 1938-39 she served on a committee to evaluate the school broadcasts in the Radio Workshop, Sarah Lawrence College. She also worked with NBC and CBS observing broadcasts, evaluating programs, and preparing schedules for schools. In 1940-42 she directed the Radio Workshop, National Music Camp, Interlochen, Michigan. In 1943 she was on the staff of the KYW Radio Workshop, Philadelphia. She also lectured on script writing and production for Philadelphia public school teachers. Mrs. Lardie served both in 1944 and 1945 on the KOIN Institute at Portland, Oregon, and headed the KFBK Radio Summer School in Sacramento, California, in 1945.

Jennings Pierce, AER first vice president, believes that inclination and education combined to lead him into radio, and into his present position.

Mr. Pierce was born on a farm near Bakersfield, California. He grew up in an agricultural community, earned his first money cutting grain for a neighbor, and his education was directed toward the field of scientific farming.

He was graduated from Kern County high school in 1915. During World War I he served with the Marine Corps in Honolulu, and after the armistice he resumed his studies at the University of California.

Coming from a family of musicians, it was only natural for Jennings Pierce to join the University Glee Club. Immediately following his receipt of a bachelor of science degree in agriculture in 1923, Mr. Pierce appeared with the Golden Bear Quartet in Yosemite National Park, where he came to the attention of an executive of Station KGO. He worked for the California State Department of Agriculture for a year, and then joined KGO in San Francisco as an announcer.

When KGO joined the Western Division of NBC, Mr. Pierce became chief announcer, a position he held until he became director of agricultural programs, July 1, 1933. In addition to his duties as announcer, he served as producer, soloist, and general utility man. He handled special events and announced programs ranging from "hill billy" jamborees to symphony concerts.

When he took charge of agricultural programs, Mr. Pierce gave special attention to 4-H clubs, the Future Farmers of America, and other organizations.

Mr. Pierce was made director of education programs, in addition to his other duties, November 15, 1939, and he now has jurisdiction over educational, agricultural, and children's programs as well as forum discussions and other broadcasts of a public service character.

Our AER first vice president has received high honors for his work in agricultural and educational fields. He was master of ceremonies at the Golden Gate Exposition livestock shows, presided at the National Horse Show in 1940, and at the Los Angeles County Fair and Great Western Livestock Shows in Los Angeles that year. In 1940 he was also made Honorary State Farmer by the California Association of Future Farmers of America.

In 1942 Mr. Pierce was appointed by Sidney N. Strotz to the post of station relations manager, NBC Western Division. And in a consolidation of offices in 1944, he was named head of Guest Relations and of Protection Service.

Mr. Pierce acts as liaison between NBC's 30 stations in the Western Division and NBC, handling a multitude of problems in addition to regular duties in public service, such as administering *Pacific Story, Adventures in Gardening,* making speeches, and running NBC's Summer Radio Institute.

For the past four years he has made at least one personal visit to each of the stations in the Western Division, and attends the Station Planning and Advisory Council meetings in New York.

Mr. and Mrs. Pierce live on an acre ranch near Van Nuys in the San Fernando Valley, along with their two sons, Jennings, Jr., 17, and Alan, 16. Jennings, Jr., has enrolled to enter the University of California at Davis, California, this Fall. Alan attends North Hollywood high school. Both are following in their father's footsteps in that they are interested in agricultural matters and in the Future Farmers of America.

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—BENJAMIN COHEN (Chile), Assistant Secretary General in Charge of Information, U.N.

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With the active co-operation of over 100 membership organizations the National Broadcasting Company is devoting seven days of its broadcasting schedule to programs and special events dedicated to a furtherance of understanding among the nations whose representatives compose the United Nations Assembly.

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